

# SALON TREASURES

BEHR, BOHM, JUNGMAN, LANGE, RAFF, WAGNER,

FOR PIANO BY

AND OTHER

## EXHIBITION OF

Behr Fr. .... op. 263 .....	{ HEART-BURNING.. }	Alpen Melodie.....	30c
	{ HERZWEH..... }		
op. 281.....	{ ECHO ON THE TRAUN SEA.... }	Alpen Melodie.....	40c
	{ ECHO AM TRAUNENSEE.... }		
op. 318 .....	{ SWEET THOUGHTS.. }	Nocturne .....	40c
	{ DOUCE PENSÉE.. }		
op. 332.....	{ HEART DESIRES..... }	Morceau de Salon.....	40c
	{ HERZENS WÜNSCHE.. }		
Bohm Carl..... op. 139.....	HUSSAH .....	Galop di Bravura.....	50c
op. 241.....	LA CAMPANELLA.....	Morceau de Salon.....	50c
op. 243.....	{ WILD ROSE ON THE HEATH }	Salon Stueck.....	40c
	{ HAIDENROESCHEN..... }		
Brinkmann Wm. .... op. 25.....	{ CHIMES OF HOME .....	Salon Caprice.....	40c
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Chwatal F. X. .... op. 193.....	{ A MERRY SLEIGH-RIDE..... }	{ A Musical Frolic..... }	75c
	{ EIN HEITERE SCHLITTEN PARTIE.... }	{ Musikalischer Scherz..... }	
Concone J. .... op. 44.....	PAOLA.....	Nocturne Expressive.....	40c
Faust Carl..... op. 293.....	LA FANFARE.....	Galop Brillante de Concert.....	35c
Jungman A. .... op. 340.....	{ AT THE WINDOW.... }	Sérénade Montagnarde.....	40c
	{ BEIM FENSTERLN. }		
Krug D. .... op. 196.....	{ BRIDAL CHORUS.. }	Transcription from Lohengrin.....	40c
	{ BRAUT LIED.... }		
Lange Chas. .... op. 98.....	{ ALWAYS GRACEFUL.... }	Morceau de Salon.....	40c
	{ TOUJOURS GRACIEUX }		
Ludovico G. .... op. 39 .....	{ ON THE LAKE.... }	Morceau Expressive.....	50c
	{ AU BORD DU LAC }		
Raff J. .... op. 79.....	CACHOUCHA-CAPRICE.....		\$1.00
op. 95.....	LA POLKA DE LA REINE.....		1.00
Resch J. .... op. 100.....	{ SECRET LOVE..... }	Gavotte .....	50c
	{ HEIMLICHE LIEBE. }		
Wagner R. .... op. — .....	TANNHAEUSER.....	Grand March—Original Copy.....	35c

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# ON THE LAKE

## AU BORD DU LAG.

**Composed by**

CAPRICE.

G. Ludovic. Op. 39.

Andante.

**PIANO.**

*f*  
*Ped.*

*Ped.*

Ped

*Red.*

Allegro moderato.

*p*



The musical score is written for piano and consists of five systems of grand staves. Each system has a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and slurs. Handwritten annotations in ink are present throughout the score, including fingerings (e.g., 5, 4, 3, 2, 1), slurs, and performance instructions like "Ped." (pedal), "cres." (crescendo), "f" (forte), and "p" (piano). The score is divided into measures by vertical bar lines. The final system includes a handwritten note "3794 = 6" and the word "Same" written in cursive.

Handwritten annotations include:

- Fingerings: 5, 4, 3, 2, 1
- Slurs: Over notes in the treble and bass staves.
- Pedal markings: "Ped." with a star symbol.
- Crescendo: "cres." marking.
- Dynamic markings: "f" (forte) and "p" (piano).
- Final system: "3794 = 6" and "Same" written in cursive.

8

*pp* Both Pedals.

8

8

5

*f* Ped. *Ped. ff* *p* Ped. *Ped.*

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

*f* Ped. *Ped. ff* *p* Ped. *f* *Ped.*





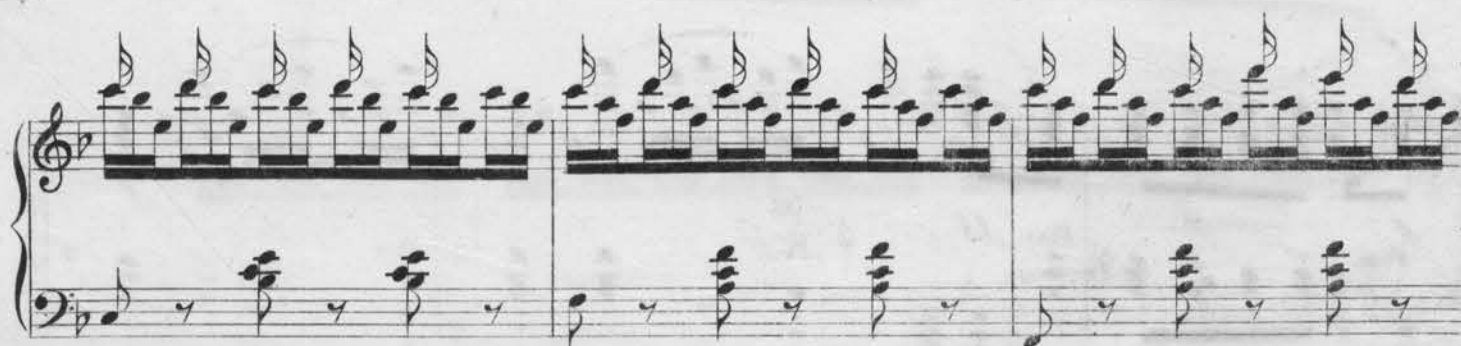
First system of musical notation. The right hand features a complex, rapid passage with many beamed sixteenth notes. The left hand provides a rhythmic accompaniment with chords and single notes. Pedal markings are present: *f* Ped. at the beginning, *Ped. ff* in the second measure, *Ped.* in the third, *f* in the fourth, *Ped.* in the fifth, and *f* Ped. in the sixth. Dynamic markings include *f*, *ff*, *p*, and *f*. Asterisks (\*) are placed above the left hand in the second, fourth, and sixth measures.



Second system of musical notation. The right hand continues with a rapid, beamed sixteenth-note pattern. The left hand has a more active role with chords and moving lines. Pedal markings include *Ped.* at the start, *Ped.* in the second measure, and *Ped.* in the third. Asterisks (\*) are placed above the left hand in the first, second, and third measures.



Third system of musical notation. The right hand has a rapid, beamed sixteenth-note pattern. The left hand is mostly static, holding chords. A *p* dynamic marking is present in the second measure. An asterisk (\*) is placed above the left hand in the first measure.



Fourth system of musical notation. The right hand continues with a rapid, beamed sixteenth-note pattern. The left hand has a more active role with chords and moving lines.



Fifth system of musical notation. The right hand continues with a rapid, beamed sixteenth-note pattern. The left hand has a more active role with chords and moving lines.

*Ped.* *Ped.* *Ped.* *Ped.* *cres.*

*f* *p*

8.

*pp* Both Pedals.



8 7

First system of musical notation, measures 1-3. Treble clef has a continuous eighth-note melody. Bass clef has a sparse accompaniment of chords and single notes.

8

Second system of musical notation, measures 4-6. Treble clef continues the eighth-note melody. Bass clef has a sparse accompaniment. A handwritten '3' is written below the first measure of the bass line.

8

Third system of musical notation, measures 7-9. Treble clef continues the eighth-note melody. Bass clef has a sparse accompaniment. A handwritten '3' is written above the first measure of the treble line, and a handwritten '5' is written below the first measure of the bass line.

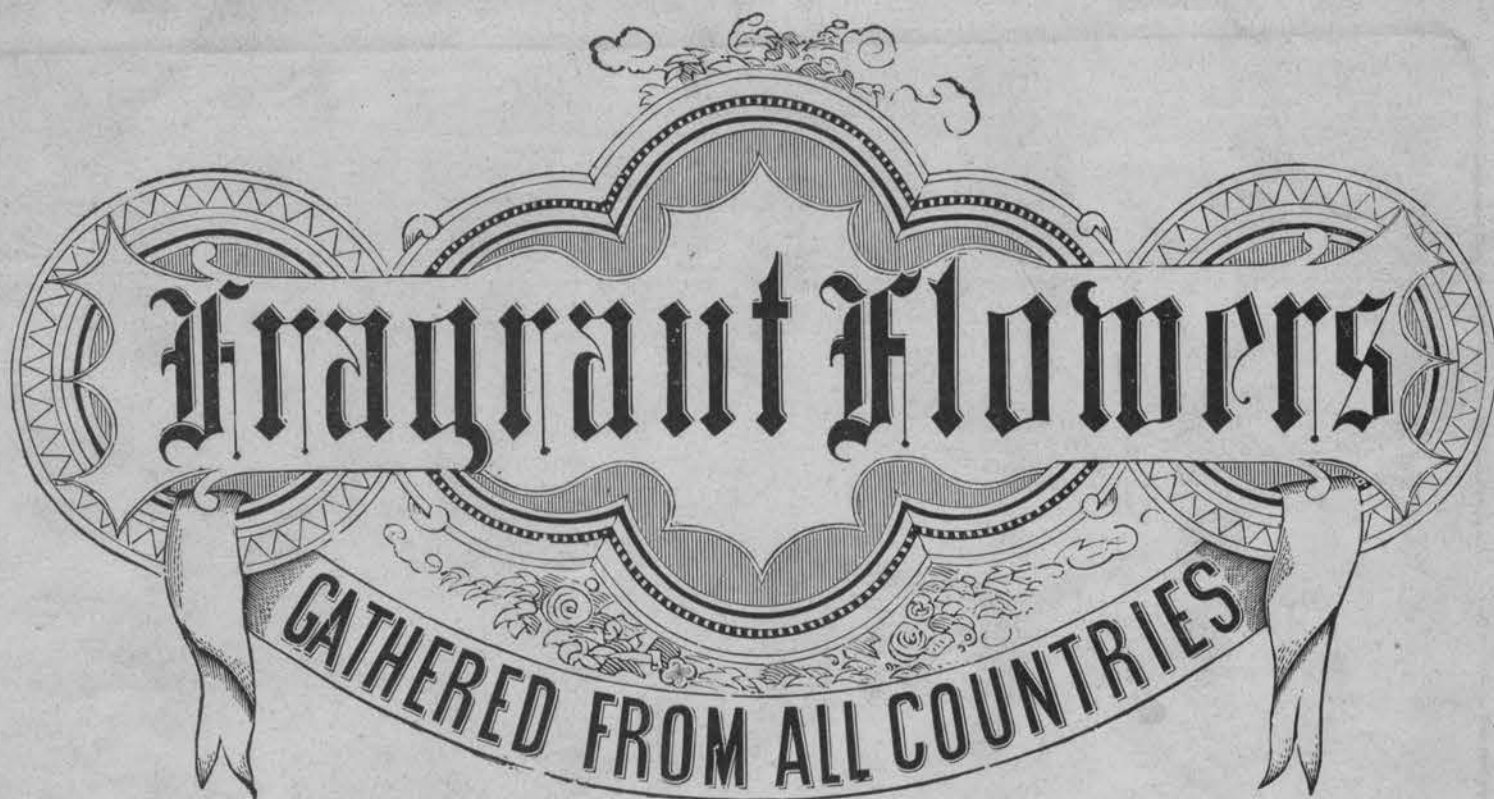
8

Fourth system of musical notation, measures 10-12. Treble clef continues the eighth-note melody. Bass clef has a sparse accompaniment of chords.

8

dimin.

Fifth system of musical notation, measures 13-15. Treble clef continues the eighth-note melody. Bass clef has a sparse accompaniment. The word 'dimin.' is written above the first measure of the treble line.



# Fragrant Flowers

GATHERED FROM ALL COUNTRIES

<i>Freischuetz</i> , Fantasie, Op. 105.....	W. Kuhe	75	<i>Invitation au Galop</i> , Op. 107.....	F. Bendel	75
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<i>Red Cap</i> , Fantasie de Salon, Op. 116.....	C. Bohm	30	<i>La Fontaine</i> , Op. 6.....	G. Reynald	35
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